

ISSUES & EVENTS

Volume 2, number 24 March 19, 1971

- Academic Rules, page 6
- Getting into art, page 4
- Coming Soon: Student Film Festival and McLaren retrospective, page 3

Explorations: the past and (maybe) the future

Lloyd Wood

People involved in last year's Explorations program are looking more like a tribe all the time, because they keep close contact with one another as classes are not accustomed to doing. If I want to know something I will ask one of them and discover days later that the word has gone all through the grapevine. A few days ago I mentioned to two of the girls that I needed to know what our retention rate was, because no one would respect what we had to say about Explorations without facts and figures, and they knew how to reach everyone and find out for me - 78 percent.

Another kind of contact is with students who have signed up for courses given by the Explorations pros. Last year's drop-ins (friends of Explorations' students) do the same thing, and we've become kind of a crossroads.

I want to keep track of what Explorations meant to each of them, and sort it out in such a fashion that we can make recommendations as to where there is room for experimentation. You're not going to get innovation around here unless you can experimentally prove that this is producing something superior.

One of the reasons the Explorations kids drift into my office this year is that the



role I fell into was conducive to that. I was on the ground floor, it was obvious that the paper-work was somewhere in the vicinity and if people wanted to know things or get their marks checked up or obtain transcripts, they came to me. They may have thought these things were inconsequential, but a lot of them have learned that these things can be important to them. Notwithstanding all the brave things we said at the outset, month by month it became more and more oriented to a transcript, and the problems of equating credits became more and more apparent. The evaluation by the University that took place over our shoulders almost constantly from the very beginning began to get through to them.

We may have been evaluated out of existence.

All sorts of interested people, some hostile, some friendly, were always asking, "Is it working? What are you doing? Are you getting results?" Our own departments weren't all that anxious to see

this happen, because it meant a cut out of their offerings. Fifteen courses somewhere were being wiped out. Generalizations are tough, but the University as a whole looked on with misgivings. Explorations had to be a pay-off. Some of the kids have since told me that the "disaster-area" look of the building produced as negative a reaction in them as it did in outsiders. At times like that, I smirk and say, "I'm glad you think so too".

The kids talked of Explorations as being a halfway-house. They were, by and large, a bunch of shit-disturbers. They would take me to meet their old high school teachers who told me that, that they were just that.

There was a minority group who felt that this was getting to be too much of a good thing and that we should be getting down to business. But I think by now a large majority of them are saying the same thing. Was it lost time, would it have been as good if they had gone and roamed the world? Would that have given them the same defusing? I don't know.

An interesting development that I hadn't anticipated at all is that they have identified with people whom they consider to be the innovative instructors. These kids were against the system in high school in such a variety of ways that it was painful. In my estimation they were largely under-achievers for some reason or other. There's a terrible disparity between tests applied to them and actual achievement in that system. Some still under-achieve rather badly, but what happens in our normal freshman year?

In Explorations year they were able to disregard course numbers like 200 and 400: as a result they wandered all over the place. I found some of them doing senior level, rather specialized geography. The lack of prerequisite work didn't stop their fascination or motivation. This puts our prerequisite system into question to some extent. Some of the impatience with the prerequisite system has become evident this year in extra-curricular activities and I have been told that if you find an active extra-curricular group, you will find that the live-wires



continued page 2

from page 1



turn out to be Explorations people. I hear from other instructors that they liven up seminars.

As for future programs, there are a lot of things we shouldn't do; some points seem quite trivial. We shouldn't leave so much to chance. There's a very good reason for removing pressure; there's a very good reason for being flexible. But if you're so flexible that you flop around with every breeze, kids begin to get worried about it a lot quicker than the instructors. The geography department has a course offered at the collegial level called "The Ecology of Man". It's supposed to be a swinging title for "Introduction to Geography". I thought we would have a fairly big group (of 100 students) and could do it in a routine fashion, and also have a smaller group of about fifty working in an exploratory way. This would be a way for me to apply what I had learned from Explorations. I had a lot of second-year students in the control-group and first-year students in the exploratory group. By Christmas the whole thing began to grind down, and I decided to take all the students and just divide them four ways, rather than have the control group prove to me after two terms that the old way doesn't work.

Another point is that there has to be a considerable level of commitment and agreement among the teaching team. Otherwise it becomes fragmented in approach and the kids will just flutter about from the one pillar to the other post. This should be basic, and I think the lack of it did us a lot of damage last year. My plan of action now is to convert as many courses as I have contact with to an open-ended, constant testing format rather than maintain crucial testing procedures. I've discovered that we don't know nearly enough about what students think. If we spent a bit of time at the outset finding out what they already know and what they are prepared to do and assess that accurately, we can go on and implement. I find that if I skip that, I have to do it ultimately anyway. This takes an extraordinary amount of time and that may be what will knock it all out.

I think the kids themselves have found out that Explorations programs have to be looked at with more cautious eyes. It's easy to say, "Let's do something experimental - the people are available." Not only are the people not available, but anything experimental has to be cleared through academic priorities and other hurdles right up to the Department of Education in Quebec.

It's interesting that a lot of the projects that have moved and stayed alive are not in the universities, but in the colleges.

I have friends in C.I.T. who tell me I've only scratched the surface and should get with it by using available technology. And that is perhaps where we should be moving. Maybe we should ask some instructors why they are still charging along in the lecture hall; why use up so much time in things that are not all that productive? It chews up a good deal of my week to be in my office with the door open. Maybe I'm destined to do less and less lecturing and more and more facilitating, pointing the way, being the fellow who knows the right guys for people to see for whatever they happen to be doing. We haven't got time, money or space and if we do set ourselves the task of mass education, is it going to be met here? In our society we are doing almost nothing to produce support technicians. We should have six or eight or ten people like that for every professional. Otherwise we end up with a society of second-rate professionals pushing pens on drafting boards and doing the technician's job, or we have to import them from overseas.

One of the reasons the students prodded the university into setting up Explorations was that they were sick of large numbers.

Lloyd Wood, an assistant professor in Geography, was one of five faculty members working on the Explorations program last year. The above was transcribed from tape.

Letters calling all Canadians

I am, along with Senator Maurice Lamontagne, a Joint Chairman of the Special Joint Committee of the Senate and the House of Commons on the Constitution of Canada. This Committee, which is composed of 30 Senators and Members of Parliament, has been directed by Parliament to "examine and report" on the

last two and one half years by the Federal and Provincial Governments. The Committee also has authority to consider "alternative proposals on the same subjects".

As part of its mandate of inquiry, the Committee is also authorized to hold public hearings across Canada. To that end the Committee is planning to hold hearings in Quebec and proposed the following dates:

MONTREAL April 27, 1971, 7:30 p.m.
MONTREAL April 28, 1971, 2:30 p.m. and 7:30 p.m.

MONTREAL April 29, 1971, 10:00 a.m. and 2:00 p.m.

The Committee would, of course, welcome any representations from the floor or briefs from either the faculty or students at your institution. If you could pass this information along to faculty members, classes, or students who might be particularly interested in the hearings, I would be most appreciative.

Mark MacGuigan, M.P.
Joint Chairman of the
Special Joint Committee on the
Constitution of Canada



current review of the Constitution of Canada which has been undertaken during the

Revised teach-in schedule

Government officials and university experts will debate the many aspects of unemployment in Canada at a Sir George teach-in March 19.

Speakers include Sir Roy Harrod, biographer of Keynes. The day-long event will have sessions covering student unemployment, economic analyses, and short and long-run policies for full employment:

SESSION I: "YOUTH UNEMPLOYMENT 1:15-3:15 p.m., H-110 (chaired by SGWU Students' Association rep)

Prof. William Diamond (University of Ottawa) - "The Problem of Youth Unemployment"

William Rathborne (SGWU Commerce Students' Assoc.) - "A New Approach to Summer Jobs"

Claude Lemelin (*Le Devoir*) - "Unemployment Among the College Students"

Mrs. Nancy Diamond (Canada Manpower Centre, SGWU) - "Problems of Student Placement"

SESSION II: "ECONOMIC ANALYSIS OF UNEMPLOYMENT 3:30 - 5:30 p.m., H-110 (chairman Prof. H.D. Woods McGill)

John Clegg (Incomes and Prices Com-

mission, Ottawa) - "Unemployment and Inflation"

Prof. S. Ingerman (McGill University) - "Unique Features of Unemployment in Quebec"

Prof. George Lermer (SGWU/Waterloo) - "Some Aspects of International Trade and Unemployment"

Prof. André Raynaud (University of Montreal) - "Unemployment and Canadian Economic Policy"

Prof. Shreekant Palekar (SGWU) - "Regional Analysis of Unemployment in Canada"

SESSION III: "SHORT - RUN AND LONG - RUN POLICIES FOR FULL EMPLOYMENT 8 - 10 p.m. Barks Hall, Norris Building (Chairman Prof. Muriel Armstrong, SGWU)

Sir Roy Harrod (Oxford/University of Maryland) - "Unemployment Theory vs. Policy".

John Allan (Director, Ottawa's Fiscal Policy division) - "Financial Policies for Full Employment"

Prof. Sidney Weintraub (Waterloo University) - "Inflation and Unemployment"



Statistics conference

The first Canadian conference in applied statistics will be held at Sir George Williams University May 31 to June 2.

"Statistics 71 Canada" is sponsored by the Montreal chapter of the American Statistical Association. It will provide a forum for the exchange of ideas in the field, with emphasis on the contribution of applied statistics to the development of the Canadian economy. As well, needs of the academic, business and government communities will be explored regarding academic training.

Theoreticians and practitioners from the university, business and government will participate in panel discussions, invited presentations and contributed paper sessions.

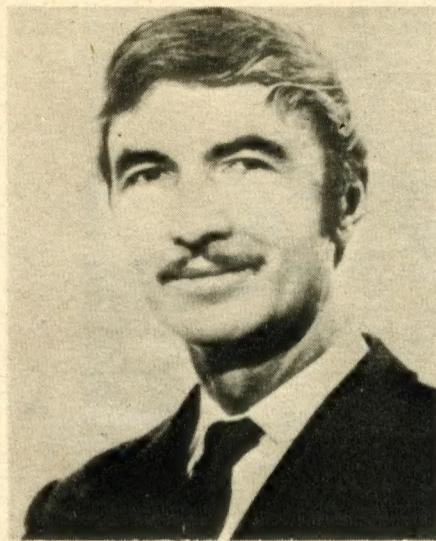
Lined up so far are: Dr. M.G. Kendall, former professor at the University of London and now a consultant in England, on "Statistics and the Manager"; Dr. D.A. Sprott, chairman of statistics at Waterloo, on "Maximum Likelihood Estimate in Small Samples"; Dr. D.S. Fraser, University of Toronto; Dr. B.H. Colvin, head of mathematical and information sciences, Boeing Scientific Research Labs, Washington; Dr. R.L. Chuddha, director of statistical research with Bell Labs, on "Prediction Models"; Dr. J.R. Rutherford, senior research statistician, Du Pont of Canada; C.S. Carter, chief statistician, Bell Canada; M. Gigantes, director of input and output services, DBS; Dr. J.N. K. Rao, University of Manitoba; A. Sunter, director of service sampling, DBS; Dr. C.S. Caller, president of Nelson University, B.C.

General chairman is Asst. Prof. T. Dwivedi, 879-4257.

McLaren retrospective

Norman McLaren will introduce a retrospective of his films at Sir George Williams University's Conservatory of Cinematographic Art, Sunday March 21.

It will be the first time McLaren has discussed his work before a Montreal



audience. The retrospective was prepared by the Conservatory for a tour of Japan last month.

The program includes "Opening Speech: McLaren," "Boogie-Doodle," "La Poulette Grise," "Rhythmetic," "Blinkity

Blank", "Neighbours", "Chairy Tale", "Mosaic", "Begone Dull Care", and "Pas de Deux".

The screening will be at 8 p.m. in the Alumni Auditorium of the Hall Building, de Maisonneuve at Bishop.

Best films

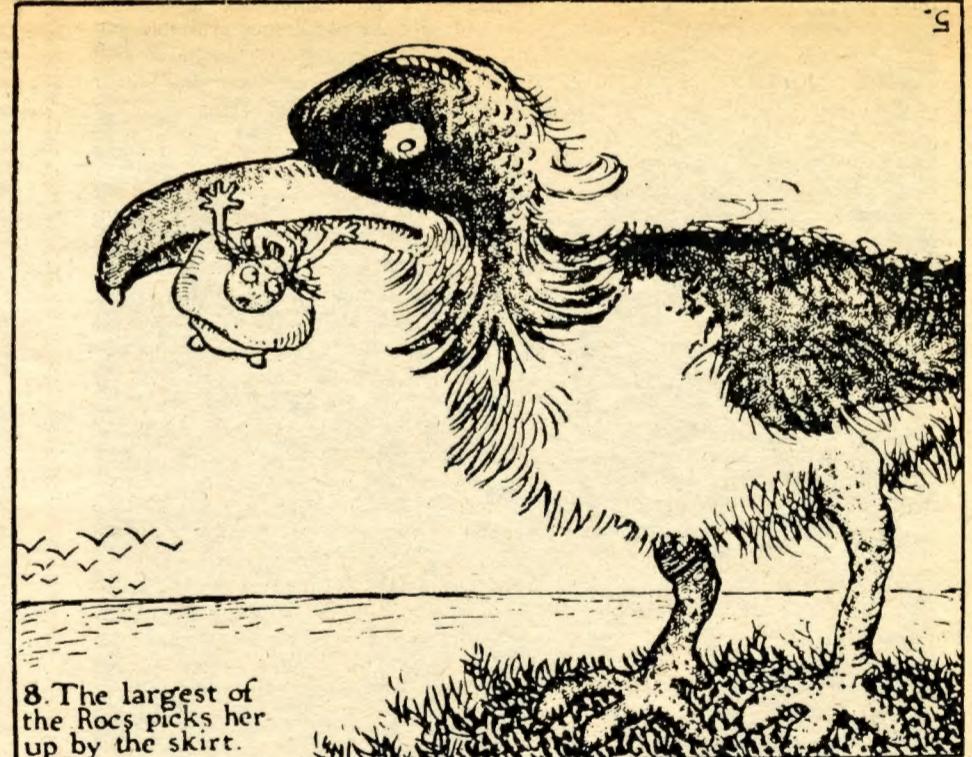
A cinema students film festival will be held at Sir George Williams University Wednesday, March 24.

The best of more than 150 films will be presented; these have been made for three small production classes in the art of film making and animation at Sir George, and as optional assignments for the large film aesthetics and film history courses.

Admission is free and the public is invited. The festival starts at 8:30 p.m. in the Alumni Auditorium of the Hall Building, de Maisonneuve at Bishop.

700 students from all faculties are enrolled in one or more cinema courses in the Fine Arts department at Sir George. The students have financed their films themselves, spending between \$10 and \$500, and have shown great ingenuity and resourcefulness in finding and improvising facilities. The films are of particular interest in revealing student concern with society.

Just as he reaches a small grassy point of land, another fish attacks him, lashing furiously with his tail.



8. The largest of the Rocs picks her up by the skirt.

Urban studies teach-in

Urban Studies has put together a teach-in on The City for Friday, March 26.

Featured will be films, slides and a galaxy of speakers including Boyce Richardson of *The Montreal Star*; Mel Charney, U of M; Andy Melamed, Service de Planification, Montréal; and McGill's Joe Baker.

It is advertised as not an indoctrination session but an opportunity for intelligent discussion. All in room 520 of the Hall Building at 2:00 p.m.



During the Renaissance, art became associated with the aristocratic class; before that art was of the people, of the whole community. When easel painting came in during the Renaissance, it became the property of aristocrats like the Medici. And when the bourgeois became powerful in the nineteenth century, one of the marks of culture and success was art. It became a kind of cult, and perhaps even more so because they understood it least and talked more garbage about it.

The culture of music, art (and the rest) in Anglo-Saxon countries has been almost a religion. Just as religion is for Sunday, art is for special occasions of leisure, something you do or acquire after you have made your fortune and attended to the necessary things of life. On the other hand, in places like Bulgaria or Yugoslavia or Hungary, every small town has its opera house and people go as much or more than they do to movies. People themselves make art; it's there in their barns, their dresses, their patterns, it's something they do naturally.

The first thing the Eastern European says when visiting here is "Where are your opera houses?" Of course the nationalization of opera and ballet and theatre makes it a bit more accessible for them.

People go to art galleries here, but not in great swarms. Partly the phony atmosphere of the gallery is forbidding. Great columns in front of you don't seem to invite you in, rather they demand an awe, a kind of "thou shalt not touch" attitude. The hardness of the floors certainly doesn't tempt one to stand around looking very long.

When a person goes to a gallery, he shouldn't try to wander around the whole place. But if you go and find two or three pictures you really want to look at, you can't. You can't sit down, people are walking in front of you. When I go to a gallery I like to sit for an hour or so in front of one picture. If you go and spend an afternoon wandering around the whole place, all you get is a kind of artistic indigestion and you decide not to go back because it wasn't worth it. The galleries simply aren't set up for people to come in, sit down and contemplate and enjoy it.

If I were curator of the Montreal Museum I would put in benches, not in the center of the hall where there is constant interference, but on both sides, close to the pictures so that people walking by would be in back of the person sitting. The whole context of the building says to the average man that this is something very special, don't talk, be quiet, be hushed, be reverent. That's for the birds. People ought to be able to go in and chatter and say, "I think this stinks, don't you?"

When I go to a strange gallery, I make two trips. The first time I will find out what's in the gallery, pinpointing in my mind the things I really want to look at. Then I'll come back and sit down. When I look, I think my whole personality becomes involved. I get an intellectual concern about the picture, analyzing it, seeing how it's put together. There's a delight in seeing how things integrate and dynamically interplay. I also want a gut reaction. I want to feel the slap of the paint on the canvas, or whatever it is in the picture. And I want the brain and the gut reaction to interplay until I really feel that the picture is some kind of image or symbol of some kind of experience that the artist has penetrated.

How to get in D.B. Cl

The last picture that did that was a picture I bought at a Stratford gallery last summer by an unknown painter who is now living in Canada and came over from Germany. I decided that I couldn't live without it, and it's now hanging in my living-room. After a year I still haven't reached the point where it's just part of the background. You never know when it's going to happen. You can walk through a gallery some days, and even an old favorite seems like a stereotype. This time you just say hello to it, as a gesture for past favors. It's like music. Some days you'd like to listen to a whole Wagner Ring Cycle and the next day you're equally delighted by a small madrigal. It's partly your mood and your receptivity at the time.

The only "rule" is to look and see what's there, by concentrating through the five senses and the mind on the thing which is actually present, and paying attention. Try not to be concerned with preconceived notions or what you've read or associations. So many people don't see the picture, all they see is the association it suggests. It's like a person listening to a piece of music and going into a daydream, and not hearing the music itself. When you find your mind beginning to drift into some kind of association, check yourself and come back. Nobody who has



to really
to art

grown up in a Western tradition can look at a Madonna and completely escape associations with the Christian religion. But the painter of the particular Madonna I have in mind pretty nearly did. It's a Madonna and child, but you can see how worldly and fleshly they are and the purely sensuous elements of it. And if you're going to look at the painter you have to leave your own associations behind and see just what he's done. The subject matter is of importance but so is the way the artist portrays it. The association should only enrich, not be the substance. So many people in the Western tradition, particularly because of so many years of representational painting, have kept looking at a painting as something which represents something else and the thing which is represented is important. They then think about the thing represented and leave the picture behind. We do that in reading a novel, reading it and not seeing how the story is told.

It's part of the technique of the novelist to focus on the thing represented, but when you turn to a poem, you're supposed to pay attention to the language and the actual structure and move beyond the subject. The same is true of a painting. It takes a bit of discipline, but it doesn't take long to learn it. Once you've tried it two or three times, you're into

it, and you don't need courses in art appreciation to do that. As a matter of fact, once you've done that, *then* the time has come to take courses on art history and learn what various periods have tried to do and learn something more about technique and form, which all may help to see things a bit more clearly. But the starting point is simply to look at the work of art.

If there is a second rule, it is to look with your whole personality. Some people come with only an intellectual interest and simply want to analyze; others simply want a gut reaction, whereas the two really penetrate and depend on each other. You've got to react, think, see. If there was anything very mysterious about it, art wouldn't have existed for so long.

This is not to say that art should be isolated from life and not have anything to do with associations. It helps to reveal the nature of things with which it is associated. But that's an after-effect. The immediate effect of looking at art just to see the work usually involves the expression of certain values or qualities and after seeing the work of art one might learn to see those values or qualities in a life situation, transport one to the other.

When we study modern culture, I think we find that people are trying to find a refuge for their own sense of individuality set apart from all the generalities that science poses for them. The old refuge used to be in religion, but I think the general tendency today is for people to try to find this refuge somehow in the world of art, which after all doesn't talk about the universal things but about the real existence of particulars and individuals. By exploring those, the universal can be explored.

It's a little difficult for people today who haven't involved themselves in keeping up to date with art because of the experimentalism in art today. One new school follows another with such rapidity that it's very hard even for some in the art world to keep abreast and try to realize what's happening. For the man just getting into it, it's a jungle. We're in an age of transition where getting a starting point is perhaps impossible. We're mov-

ing out of the Renaissance, the age of individualism, capitalism, nationalism, material values. One can see where we're moving from, but it's hard to see where we're moving to. Art has a tendency to coalesce, to crystallize new values. Everyone from hippies to theologians is trying to find out what their ultimate realities are going to be, and it's reflected in all the experimentation of art.

pre-1940's, you can't understand modern art any more than you can understand the modern age. You have to work hard at it. I consistently spend more money than I should buying records to try to keep up with modern music.

In the 1930's, under the impact of the Depression, all of art suddenly swung into social consciousness and the old concept

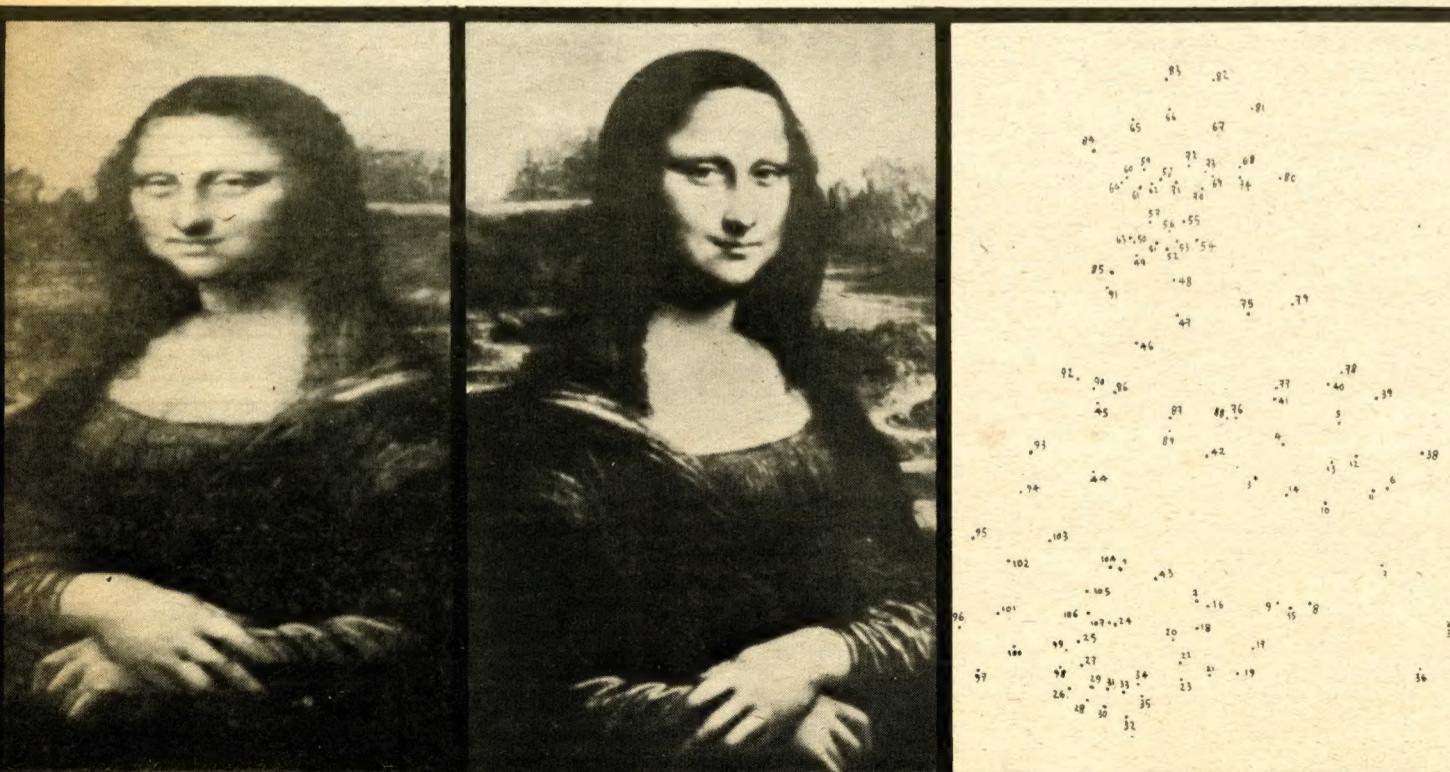


Sometimes art slightly precedes change, like a sensitive barometer. Experimentation, trying out all forms of social and individual behaviour, is the characteristic of our age, and the artist is doing the same thing. There is even such a thing as anti-art, such as the conceptual art shown here in the recent exhibition

Someone who is still living in the 1920's or '30's in his mind and tries to accost art today is going to be confused, just as he would be if he were suddenly put in a hippie group and he tried to understand them. Margaret Mead, in her recent book *Culture and Commitment*, said that anyone living today who was born before 1940 is living in a foreign age without a passport. You can go into this foreign age and try to keep abreast of it and understand it; but if you have rigidly kept all the values and ways of thinking of the

of art for art's sake became a pejorative term. But today, with all the claims of society upon us and all the impersonalization of life because of the growth of institutions, there seems to be no final resort for the individual. And art as the new refuge is a refuge from political and social events. Many young artists today have very little idea of the context of their work. This is a dangerous thing, because it leaves people at the mercy of contemporary fads, not seeing the roots or even being aware that these are new styles. Every new thing that comes along looks like a great big opening and salvation, whereas a sense of history would make them aware of how things come and go and the nature or degree of the change and what it's changing from. I always find a historical background, particularly in a time of change, a sane thing. It gives a sense of dimension. When you know how civilizations emerge and crystallize into certain values and these values begin to disintegrate as the times change, you don't get frightened. Edward Arlington Robinson wrote in the '20's, when everyone was quite sure that he was living at the height of everything that had gone before, that he couldn't see anything for man to believe in any more, but he had a feeling that man was going to find a belief. And, if I remember correctly, almost the same words were said by Maxwell Anderson at the height of the Depression. History gives one this sense of sureness, though I don't mean to discount the chances that we may blow ourselves up.

The historical point of view is essentially a Western point of view. Eastern civilization is almost timeless in its perspective. Perhaps because of the synthesis of the cultures the present generation is going to remain rootless and random and uncontrolled. Or they may rediscover history.



D.B. Clarke is professor of English and Fine Arts. The above was transcribed from tape.

Regulations

The following regulations covering Academic Re-evaluation, Conduct during Examinations, and Plagiarism have been designed to replace material that was originally included in the Code of Student Behaviour. They will be submitted shortly to University Council.

Academic Re-evaluation (Collegial and Undergraduate)

I General

1 Two alternative methods for handling academic re-evaluation are set out below. The first requires the appointment of a moderator for each course in a department. The second accepts and codifies present procedures, namely the appointment of a re-reader for each application. Each chairman shall decide which system is more suitable for his own department, and so inform the Dean of his Faculty. He shall also be responsible for ensuring that an appropriate person is always available to carry out re-reads within the time period established.

2 Nothing in these regulations shall be taken to prescribe the right of a student to apply informally to his instructor or the chairman of the department concerned before applying formally for a re-read or the re-evaluation of his performance.

II Appointment of Course Moderators

1 A moderator shall be appointed by the department chairman for each course the department offers.

2 The moderator for a course will normally be named from within the University, but should have no responsibilities in the presentation of the course. However, there may be special circumstances which require the appointment of a moderator from outside.

3 To cover adequately multi-sectional courses it may be necessary to appoint several moderators.

4 The responsibilities of the moderator shall be:

A. To be aware of the objectives of the course and its evaluation procedure prior to its presentation;

B. To be aware of the formal examination paper(s) of the course in the event of a candidate applying for a re-read in it;

- C. To attend all formal oral examinations in the course;
- D. To re-read all work representing a major part of the final mark in the course in the event of a candidate applying for a re-read in it.

III Appointment of Re-readers

1 A re-reader shall be appointed by the chairman of the department on the receipt of an application for a re-read. He will normally be named from inside the University, but may be named from outside.

2 The re-reader shall make himself aware of both the nature and structure of the course and the characteristics of the particular examination.

3 Should the chairman of the department be the instructor of the course, he shall be replaced by the Dean.

IV Re-reading of Examinations and Re-evaluation of Grades

1 The following procedures shall govern the re-reading of examinations whether final or supplemental and the re-evaluation of grades:

2 Any application for a re-read or re-evaluation must be made to the Registrar.

3 An application must be made within 14 days of the release of the grade in question. This delay may be extended in particular cases by the chairman of the department concerned, but it shall not be extended unless the person applying for a re-read could not reasonably have acted within fourteen days.

4 The application must be submitted to the Registrar's office, and should be presented on the special form obtainable there. It must specify the nature of the re-read or re-evaluation claimed - e.g. for examination or course, and the grounds for the application. The Registrar may require further explanation from the student.

5 The application must be accompanied by a fee of \$10.00, which is refundable if the grade is raised.

6 The Registrar shall file the application, and send a copy to the chairman of the department concerned so that the re-read or re-evaluation can be carried out.

7 The chairman of the department shall then have the re-read or re-evaluation carried out by the course moderator if one has been appointed and is available, or by a re-reader if a moderator has not been appointed or is unavailable.

8 The re-read or re-evaluation shall be carried out privately, not in the presence of the applicant or his representative.

9 When the moderator or re-reader has completed the re-read or re-evaluation he shall return the work that he has re-read or re-evaluated to the chairman with his own grade.

10 If the moderator or re-reader agrees with the original grade, the chairman shall return the paper or papers to the Registrar with a statement to this effect.

11 If the moderator or re-reader changes the grade, the change should be agreed to by both the instructor who gave the original grade and the chairman before the material is returned to the Registrar. If the instructor is not available, the agreement of the chairman shall suffice.

12 If the original instructor disagrees with the change, the decision as to what grade is to be given devolves on the chairman of the department, who will indicate this fact in his statement to the Registrar.

13 The Registrar shall inform the applicant of the re-read or re-evaluation decision.

14 A grade can be either raised or lowered by a re-read or re-evaluation.

15 The re-reading or re-evaluation procedure should normally be completed within 21 days of the receipt of an application.

16 Either a moderator or a second member of faculty must be present at any formal oral examinations. Application for a re-read or re-evaluation shall be referred to the moderator or the member of faculty who was present at the oral.

17 There is no further appeal once a re-read or re-evaluation decision has been rendered.

18 An application for re-evaluation of a course grade may be refused if the student has not either handed in two copies of all term papers to the instructor or left the original papers with him.

19 Department chairmen are responsible for ensuring that examination scripts are available for re-reading.

V Notes

1 In order to minimize the number of re-read or re-evaluation applications, any faculty member who has papers graded by a teaching assistant shall personally check all failing papers as well as papers close to the borderline for grades or classes before submitting the results.

2 The Student Request Committees of the various Faculties shall not be involved in re-reads or re-evaluations.

VI Incomplete papers

1 Incomplete papers must be completed by August 1 for the winter session or November 1 for the summer session, or by an earlier date if this date is acceptable to both the instructor and the student.

2 A later date shall be acceptable only for medical reasons, duly attested to by a physician.

3 Only an 'S' grade shall be granted-providing the work has been satisfactory - except where there has been valid medical reason for the delay in submitting the original paper.

Conduct during Exams

I General

1 The candidate taking any form of examination shall not use or attempt to use any material in any form except that which is expressly authorized by those conducting the examination.

2 A candidate shall not speak or otherwise communicate with another candidate or with any person other than the invigilator(s) or instructor(s) except when such communication is expressly authorized by those conducting the examination.

3 Every examination paper shall expressly indicate the materials that a candidate is permitted to have with him during the examination, such as text books with notations, text books without notations, slide rules, etc., or shall expressly state that a candidate is not permitted to have any such materials with him.

4 Every examination paper shall expressly indicate the length of the examination and special conditions, if any, such as permission for students to work together, etc.

5 The invigilators or other persons conducting an examination may at their discretion transfer a candidate from one location in the examination room to another.

II Cheating

1 Cheating means any dishonest or deceptive practice relating to an examination, and more particularly, but not restrictively, includes the following:

- (a) Making use of any book, paper, script, writing, drawing or anything else not expressly authorized by those conducting the examination;
- (b) Communicating during an examination with any person other than one of those conducting the examination for the purpose of obtaining for oneself or providing to another candidate unauthorized assistance in the taking of the examination;
- (c) Attempting to do any of the above.

2 A candidate who is to be charged with cheating during an examination shall be so informed by one of the persons conducting the examination, and his taking of the examination shall be suspended forthwith. One of the persons conducting the examination shall take the candidate's examination book, where there is one, as well as any other evidence relating to the charge, and the candidate shall be required to leave the examination room immediately.

3 As soon as is reasonably possible after the examination, a written charge shall be delivered to the Registrar, who shall transmit it to the Dean of the Faculty in which the candidate is registered.

4 The charge shall be made in writing, and must be dated and signed by the person who is making it. The allegations must be stated therein in such a way as to inform the candidate with precision what allegations are being made against him.

5 The Dean shall send, as soon as is reasonably possible, a copy of the charge to the candidate, and shall inform the candidate of the procedures and sanctions relating to the charge. The Dean shall also ask the candidate, in writing, whether he admits or denies the charge.

6 The candidate shall admit or deny the charge, in writing, within 14 days of the date of its mailing to him at the last address given by him to the University. This delay may be extended in exceptional cases by the Dean, but it shall not be extended unless the candidate could not reasonably have acted within the 14 days.

7 Where the candidate admits the charge, the Dean shall apply the sanction set out below.

8 Where the candidate does not admit or deny the charge as provided above, the Dean

Regulations

himself shall conduct a hearing on the charge.

9 Where the candidate denies the charge, the Dean shall offer him a choice of:

- (a) a hearing by the Dean himself, or;
- (b) a hearing by a committee of three persons, selected by the Dean from a panel nominated by the candidate's Faculty Council. Where the candidate chooses the latter form of hearing, he may choose that the committee consist of three faculty members, or two faculty members and one student, or one faculty member and two students. Where he does not make this choice, the Dean shall make it.

10 The candidate has the right to be present at the hearing on the charge.

11 The decision of the Dean or of the committee, as the case may be, shall be in writing and shall be a reasoned one. A copy of the decision shall be sent to the candidate.

12 The candidate shall have a right of appeal to University Council against the decision of the Dean or of the committee as the case may be. A notice of such appeal shall be made in writing to the Secretary of University Council within 21 days of the decision referred to above. This delay may be extended in exceptional cases by University Council.

13 The appeal shall be heard and decided in the manner deemed most appropriate by University Council.

14 A candidate who admits to having cheated or who is found to have cheated as provided above shall be suspended from the University for the remainder of the year, such year beginning on September 1st and ending on August 31st if the charge relates to an act occurring in the winter session, and from June 1st to May 31st if the charge relates to an act occurring in the summer session. All credits for courses taken during the full year as described herein shall be cancelled.

15 Should a candidate either admit or be found to have cheated as provided above for the second time he shall be expelled from the University.

16 A sanction of suspension or expulsion as provided above is subject to confirmation by the Principal of the University.

17 Should a charge against a candidate not be upheld, the Dean of the candidate's Faculty and the Registrar shall take the appropriate steps for the candidate to be evaluated.

18 Wherever reference is made above to a Dean or any other official of the University, and the Dean or other official is unable to exercise his functions, the person who is replacing him shall carry out those functions.

II. Procedures and Sanctions

1 If an instructor has reason to believe that a student has committed plagiarism, as defined above, he shall immediately inform the student concerned and discuss the circumstances with him.

2 After such discussion, the instructor shall:
a) decide that no further action is necessary, or;
b) require that the work be resubmitted with appropriate changes, or;
c) give the student an 'R' grade in the course for which the work was done, or;
d) refer the matter to the Chairman of the Department.

3 If the instructor's decision is that set out in 2 a) or 2 b), the matter shall be considered closed. If the decision is that set out in 2 c), the student may appeal it to the Chairman of the Department.

4 Should a student appeal a decision as set out in 2 c), the Chairman of the Department shall:
a) uphold the award of the 'R' grade, or;
b) cancel the 'R' grade, and decide no further action is necessary, or;
c) cancel the 'R' grade, and require that the work be resubmitted to the instructor with appropriate changes.

The Chairman's decision shall be final.

5 If the matter is referred to the Chairman of the Department as set out in 2 d), and an appropriate departmental committee exists, he shall refer it to that committee.

6 If an appropriate committee exists, the committee shall review all the circumstances with the instructor and the student, and shall:
a) decide that no action is necessary, or;
b) require that the work be resubmitted with appropriate changes, or;
c) decide that a formal charge shall be made against the student.

If the committee's decision is that set out in 6 a) or 6 b), the matter shall be considered closed.

7 If the matter is referred to the Chairman of the Department as set out in 2 d), and no appropriate departmental committee exists, the Chairman shall review all the circumstances with the instructor and the student, and shall:
a) decide that no action is necessary, or;
b) require that the work be resubmitted with appropriate changes, or;
c) decide that a formal charge shall be made against the student.

If the Chairman's decision is that set out in 7 a) or 7 b), the matter shall be considered closed.

8 If either the appropriate committee or the Chairman of the Department decides that a formal charge shall be made against the student, the Chairman shall send that charge to the Dean of the Faculty in which the student is registered.

9 The formal charge to the Dean shall be made in writing, and be dated and signed by the Chairman of the Department. The allegations must be stated therein in such a way as to inform the student with precision what allegations are being made against him.

10 In the event that the instructor is himself Chairman of the Department, the Dean of his Faculty shall appoint another member of the Department to act in his place.

11 The Dean shall send, as soon as is reasonably possible, a copy of the charge to the student and shall inform the student of the procedures and sanctions relating to a formal charge. The Dean shall also ask the student, in writing, whether he admits or denies the charge.

12 The student shall admit or deny the charge, in writing, within 14 days of the date of its mailing to him at the last address given by him to the University. This delay may be extended in exceptional cases by the Dean, but it shall not be extended unless the student could not reasonably have acted within the 14 days.

13 Where the student admits the charge, the Dean shall apply the sanction set out below.

14 Where the student does not admit or deny the charge, the Dean himself shall conduct a hearing on the charge.

15 Where the student denies the charge, the Dean shall offer him a choice of:

- a) a hearing by the Dean himself, or;
- b) a hearing by a committee of three persons, selected by the Dean for a panel nominated by the student's Faculty Council. Where the student chooses the latter form of hearing, he may choose that the committee consist of three faculty members, or two faculty members and one student, or one faculty member and two students. Where he does not make this choice, the Dean shall make it.

16 The instructor and the student have the right to be present at the hearing on the charge.

17 The decision of the Dean or of the committee, as the case may be, shall be in writing and shall be a reasoned one. A copy of the decision shall be sent to the instructor and the student.

18 The student shall have a right of appeal to University Council against the decision of the Dean or of the Committee, as the case may be. A notice of such appeal shall be made in writing to the Secretary of University Council within 21 days of the decision referred to above. This delay may be extended in exceptional cases by University Council.

19 The appeal shall be heard and decided in the manner deemed most appropriate by University Council.

20 A student who admits that he has committed plagiarism or is found to have committed plagiarism as set out in a charge under paragraph 9 shall be suspended from the University for the remainder of the year, such year beginning on September 1st and ending on August 31st if the charge relates to an act occurring in the winter session, and from June 1st to May 31st if the charge relates to an act occurring in the summer session. All credits for courses taken during the full year as described herein shall be cancelled.

21 Should a student either admit to or be found to have committed plagiarism as set out in a charge under paragraph 9, for the second time, he shall be expelled from the University.

22 A sanction of suspension or expulsion as provided above is subject to confirmation by the Principal of the University.

23 Should a charge of plagiarism as set out under paragraph 9 against a student not be upheld, the Dean of the student's Faculty

shall take the appropriate steps to have the work that was the subject of the charge evaluated.

24 Wherever reference is made above to a Dean or any other official of the University, and the Dean or other official is unable to exercise his functions, the person who is replacing him shall carry out those functions.

March 11, 1971.

Plagiarism

I. General

1 Plagiarism, for the purposes of these regulations, includes the presentation or submission by a student of another person's work as his own.

SGWU/THIS WEEK

COMING SOON: The best of this year's batch of Sir George student-made films will be presented in festival (free) Wednesday, March 24 at 8:30 p.m. in H-110.



friday 19

ENGINEERING FACULTY COUNCIL: Meeting at 2:30 p.m. in H-769.

PHILOSOPHY COUNCIL: Meeting at 10:30 a.m. in H-769.

FACULTY CLUB: St. Patrick's night - TGIF 6-7 p.m., \$3 dinner 7 p.m., dancing & drinking 8 p.m.

POETRY: Dennis Schmitz will read his poetry at 9 p.m. in H-651; free.

STRATHCONA CREDIT UNION: Annual general meeting to be held in the Terrasse Room of the Hotel Martinique, Guy Street, at 6:30 p.m., followed by dinner at 7:30 p.m.

HUMANITIES OF SCIENCE: Panel on "Population Explosion - Bomb or Dud?" with Montreal Family Planning Association's Dr. S. Mitta, Citizens for Social Responsibility in Science's Dean Clay, Zero Population Growth's Lynn Miller and U of M's demography chairman Prof. Jacques Henripin at 8 p.m. in H-937.

ECONOMICS: Teach-in on unemployment in Canada - "Youth Unemployment" session 1:15 - 3:15 p.m. in H-110. "Economic Analysis of Unemployment", 3:30-5:30 p.m. in H-110; "Short-Run and Long-Run Policies for Full Employment", 8-10:30 p.m. in Birks Hall (see page 3 for all-star cast).

GALLERY II: Prints by Barry Smile, through March 25.

WEISSMAN GALLERY and GALLERY I: Fritz Brandtner retrospective, through March 20.

saturday 20

CONSERVATORY OF CINEMATOGRAPHIC ART: "All My Fellow Countrymen (J. Vojtech, 1968) (English subtitles) at 7 p.m.; "Le Signe du Lion" (E. Rohmer, 1967) at 9 p.m. in H-110. 50c for students, 75c non-students.

sunday 21

CONSERVATORY OF CINEMATOGRAPHIC ART: Norman McLaren retrospective with the living legend on hand to talk about his work, 8 p.m. in H-110; 50c for students, 75c non-students.

monday 22

ENGLISH DEPARTMENT: Carol B. Ohmann, professor of English at Connecticut College, speaks on "Social Protest in the Novels of Charlotte Bronte" at 8:30 p.m. in H-651.

tuesday 23

CIVILIZATION: The highly acclaimed colour series by Sir Kenneth Clark is being presented twice each Tuesday; today "The Smile of Reason" (from Blenheim and Versailles to Edinburgh, and to the hills of Virginia) 1 - 2 p.m. and 8:30 - 9:30 p.m. in H-435; free.

ENGINEERING INSTITUTE OF CANADA: Provincial student papers night finals at 7:30 p.m. in H-760-1.

wednesday 24

CIVIL ENGINEERING: "Practical Aspects of Steel Design" series continues with discussion of SEF and modular design at 6:15 p.m. in room 219 of McGill's Leacock Building; free for civil engineering students who register with the department chairman.

CINEMA: Sir George student film festival at 8:30 p.m. in H-110; free.

COMMITTEE ON ACADEMIC PLANNING, PRIORITIES AND BUDGET: Meeting at 2 p.m. in H-769.

UNIVERSITY COUNCIL ON STUDENT LIFE: Meeting at 5:15 p.m. in H-769.

S.G.W.U. PUBLIC EDUCATION LECTURE: Colin Billowes, Bell Canada-Northern Electric central research laboratory, speaks on "The Ottawa Experiment in Information Retrieval Television" at 8:15 p.m. in H-937.

thursday 25

CONSERVATORY OF CINEMATOGRAPHIC ART: "Où Etes-Vous Donc" (Gilles Groulx, 1969) with Georges Dor at 7 p.m.; Stanley Kubrick's "Dr. Strangelove" (How I Learned to Stop Worrying and Love the Bomb) with Peter Sellers and George C. Scott at 9 p.m. in H-110; 50c for students, 75c non-students.

friday 26

HUMANIST FELLOWSHIP OF MONTREAL: Panel on "Violence and Democracy" with Claire Culhane, Paul Doucet and SGWU's Dr. Stanley French at 8:15 p.m., Windsor Hotel; 50c for students, \$1.50 non-students.

POETRY: Jackson MacLow reads his poetry at 9 p.m. in H-651; free.

URBAN STUDIES: Teach-in on the city with films, slides and a galaxy of speakers from 2 p.m. onwards in H-520.

UNIVERSITY COUNCIL: Meeting at 2 p.m. (closed), 2:30 p.m. (open session) in H-769.

ISSUES & EVENTS

ISSUES & EVENTS is published weekly by the Information Office of Sir George Williams University. Editorial offices are located in room 211 of the Norris Building, 1435 Drummond Street, Montreal 107 (879-2867). Litho by Journal Offset Inc., 254 Benjamin-Hudon, Ville St. Laurent.

Joel McCormick, editor

Michael Sheldon

Malcolm Stone

Ginny Jones

